

INCLUDES SPECIAL  
GUITAR SECTION

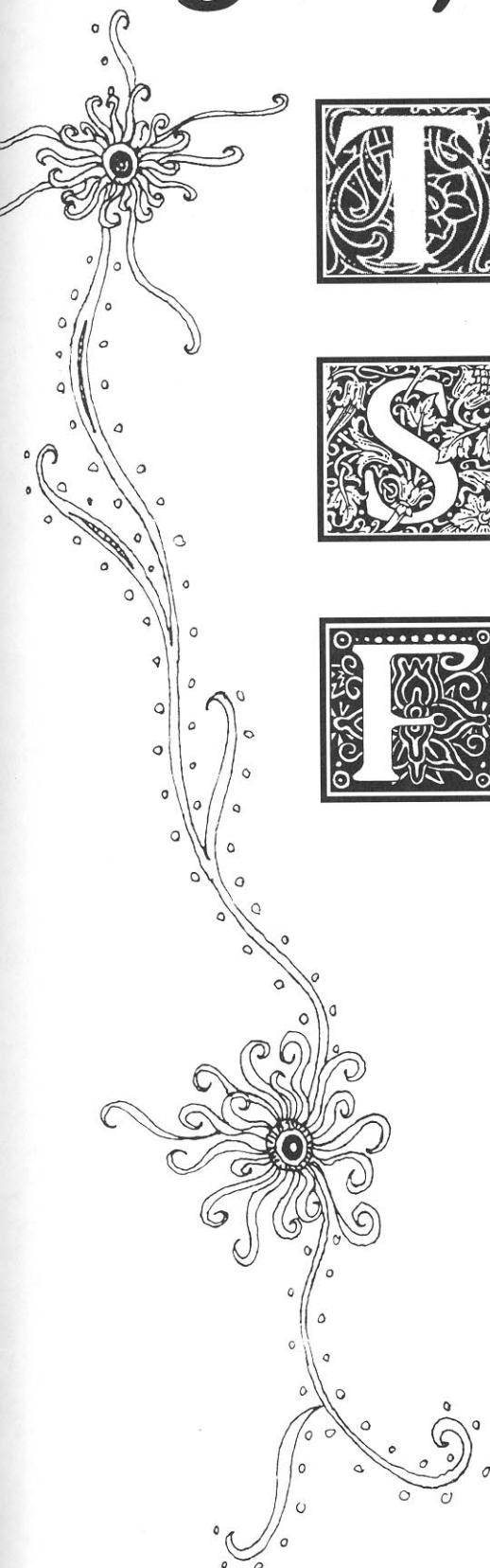
# Sarah McLachlan

PIANO • VOCAL • GUITAR



HAL • LEONARD™

# Sarah McLachlan



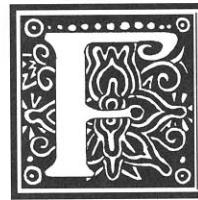
## *such*

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Song Book Designed by John Rummen & Crystal Heald

Line Art Drawings by Sarah McLachlan

Cover Photography by Al Robb

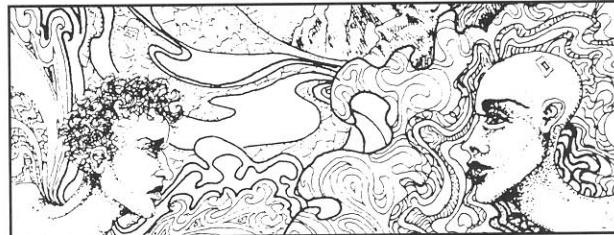
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# BEN'S SONG

Words and Music by  
SARAH McLACHLAN

**Slowly, steadily**

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by '4'). The music is divided into measures by vertical bar lines.

- Staff 1:** Shows a bass line with quarter notes and eighth-note chords. The first measure starts with a bass note, followed by three eighth-note chords (C, G, D) with a dynamic marking of *mp*.
- Staff 2:** Shows a soprano line with sustained notes and eighth-note chords. The first measure starts with a sustained note, followed by three eighth-note chords (C, G, D).
- Staff 3:** Shows a soprano line with sustained notes and eighth-note chords. The first measure starts with a sustained note, followed by three eighth-note chords (C, G, D). The lyrics "Ooh." appear twice in this staff.
- Staff 4:** Shows a soprano line with sixteenth-note patterns and eighth-note chords. The first measure starts with a sustained note, followed by three eighth-note chords (C, G, D). The lyrics "Ooh." appear twice in this staff.
- Staff 5:** Shows a soprano line with sixteenth-note patterns and eighth-note chords. The first measure starts with a sustained note, followed by three eighth-note chords (C, G, D). The lyrics "ooh," appear twice in this staff.
- Staff 6:** Shows a soprano line with sustained notes and eighth-note chords. The first measure starts with a sustained note, followed by three eighth-note chords (A, E7, A). The lyrics "ooh." appear twice in this staff.
- Staff 7:** Shows a soprano line with sustained notes and eighth-note chords. The first measure starts with a sustained note, followed by three eighth-note chords (A, E7, A). The lyrics "G/A" appear once in this staff.

C G D

On — the hills of fire, — the dark-est hour, —  
 Hear — the cry for new love, the mourn-ing's flame. —

C G

I You was dream-ing - of my  
 You were the bright est that

D C

true love's pyre. Who \_\_\_\_\_ will  
 burned too soon in vain. Who \_\_\_\_\_ will

G D

bring a light to stoke the fire? —  
 bring you back from where there's no re - turn? —

C G A E7 To Coda I ♪

Fear not for you're still breath - ing.  
 Fear not for you're just dream - ing.

A §§ C♯m F♯m

On a win - ter's

D A/C♯ D

day, I saw the life blood drained a - way.

A/C♯ F♯m C♯m

— A cold — wind blows — on a

F#m      To Coda II ΦΦ

A

D.S. al Coda I

## CODA I

A

F#m

C♯m

F♯m

G

D

D.S.S. al Coda II

Ooh.

15ma

## CODA II

Φ Φ F#m

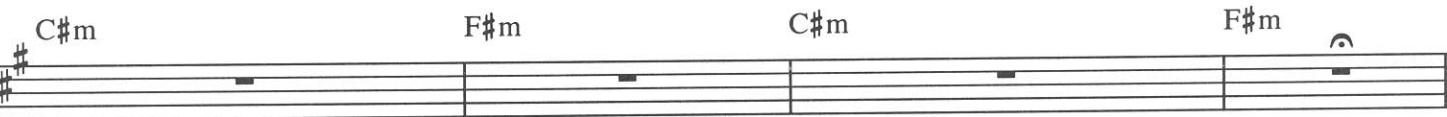
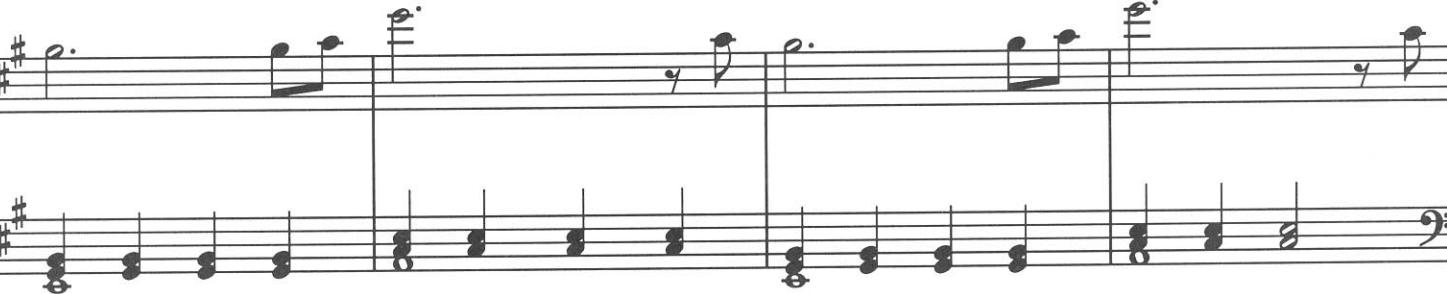
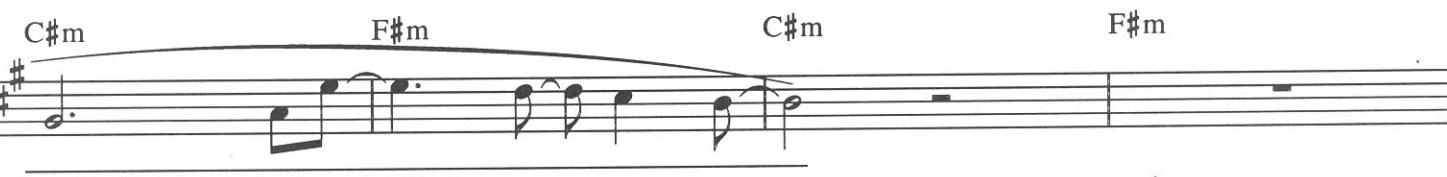
C#m

F#m

C#m

On \_\_\_\_\_ a wind - less day,

on \_\_\_\_\_



## VOX

Words and Music by  
SARAH McLACHLAN

*Moderately*

*Intro*

*Verse*

C Fmaj7 Am7

In \_\_\_\_ the des - ert of \_\_\_\_ my dreams I saw you there,  
 Through your eyes the strains of bat - tle like a brood - ing storm.  
 fall in - to the wa - ter and once more I turn to you,

G C Fmaj7

and I'm walk - ing towards \_ the wa - ter steam - ing, bod -  
 You're up and down these pris - tine vel - - vet walls - like fo -  
 and the crowds were stand - ing, star - ing face - less, cut -

Am7

G

C

- y cold \_\_ and bare. \_\_  
 - cus nev - er forms. \_\_  
 - ting off \_\_ my view \_\_ to you.

But your words cut loose - the fi -  
 My walls are get - - ting wid -  
 They start to limp - ly flail -

Fmaj7

Am7

G

- re and you left my soul to bleed,  
 - er and my eyes are drawn a - stray.  
 - their bod - ies in a twist - ed mime,

and the I  
and I'm

C

Fmaj7

Am7

To Coda 

pain that's in your truth de - ceiv - ing me has got me scared.  
 see you now, a vague de - cep - tion of a dy - ing day.  
 lost in - side this tan - gled web in which I'm lain en - twined.

G

Chorus  
Fmaj7

G/A

Am7

Oh, — why? —

Oh, —

Fmaj7

G

1  
Fmaj7

why? —

Ooh, —

Am7 Fmaj7 G

ooh, ooh.

## Interlude

C Fmaj7 Am7 G

C Fmaj7 Am7 G

2 D7 F D7

Ooh, ooh. Ah,

F D7 F

*Interlude*

C Fmaj7 Am7 G

C Fmaj7 Am7 G D.S. al Coda

**CODA**

$\emptyset$  G C

You're \_ gone \_\_ and I'm lost in - side \_\_ this

Fmaj7

Am7

G

tan - gled web — in which — I'm lain — en - twined. \_\_\_\_\_ Oh, —

Fmaj7

Am7

Fmaj7

why? \_\_\_\_\_

Oh, — why? \_\_\_\_\_

G

D7

F

Ooh, —

ooh. —

G

F

G

F

G

F

G

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G&lt;/

F D7 F

<sup>2</sup> D7 F Interlude C

Ah, ah.

Fmaj7 Am7 <sup>1</sup> G

<sup>2</sup> G <sup>3</sup> G C\*

# DRAWN TO THE RHYTHM

Words and Music by  
SARAH McLACHLAN

**Steadily**

**Intro**

A                      D/A                      A                      D/A

A                      A7sus

**Verse**

A                      A7sus

When we wore\_ a heart of\_ stone              we wan - dered\_ to\_ the sea\_

A

## DID YOU HEAR THE D

A7sus

A

Bridge  
F#m

yearning to feel free.

And we were mes - mer - ized \_ by the  
feel the heat \_ of a

G

D

A

lull of the night  
thou-sand voic - esand the smells  
tell - ing usthat filled the  
which way toair. \_\_  
go. \_\_And we  
And we

F#m

G

Bm

laid us down \_ on sand - y ground.  
cried out is \_ there no \_ es - capeIt was cold, but we did - n't  
from the words that plague uscare..  
so. \_\_

A

Chorus

A

G

And we were drawn to the rhy-thm,

drawn\_

D A

in - to the rhy-thm of the sea. And we were drawn to the rhy-thm,

G D A Asus

drawn\_ in - to the rhy-thm of the sea.

Verse

A Asus To Coda A Asus A Asus

We fell a - sleep and be - gan to dream when

Em7 A F#m

some-thing broke\_ the night. Mem - 'ries stirred \_ in - side \_

G

D

A

D.S. al Coda

— of us, the strug-gle and — the fight. — And we could

CODA

A

Asus

A

Asus

A

*Verse*

F<sup>#</sup>m G D

In the still and the si - lent \_ dawn\_ an - oth - er day \_ is born,

A

F<sup>#</sup>m

G

washed up by — the tire - less waves, — the

Bm A A

bod - y bent \_ and torn. \_\_ In the face \_ of the blind -

Interlude

Em7 D A Asus A(add9)

- ing sun, \_\_ a - wake on - ly \_\_ to find \_\_

A G D7

that heav-en is a strang - er place than \_ what you've left \_\_ be - hind. \_\_

Chorus

A G

— And we are drawn to the rhy-thm, drawn\_

D in - to the rhy - thm of the sea. Yes, we are

G drawn to the rhy-thm, drawn - in - to the rhy-thm of

1 A the sea. 2 A Yes, we are the sea. Outro

# THE PATH OF THORNS (TERMS)

Words and Music by  
SARAH McLACHLAN

## *Intro*      Moderately (not too fast)

Guitar (Capo IV): *Am9*

Keyboard: C#m9

Dsus

## F#sus

Keyboard. Op. 113

*mf*

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (three sharps) and common time. The first measure shows a series of eighth-note chords. The second measure starts with a bass note followed by a dotted half note. The third measure begins with a bass note followed by a dotted half note. The fourth measure shows a bass note followed by a dotted half note.

Verse

**C** E                      **G** B                      **C** E

I knew you want-ed to tell \_\_\_\_\_ me.  
love you

In your voice - there was  
though your com-mit-ment to most

G B C E F A C E G B D/F# F#/A#  
 some-thing wrong,  
 would of-fend,  
 but if you \_ would  
 but I stuck\_ by  
 turn \_ your \_\_\_\_ face a -  
 you hold-ing on with my

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. The music is in common time. Chords are indicated above the staff: G major (two sharps), B major (one sharp), C major (no sharps or flats), E major (no sharps or flats), F major (no sharps or flats), A major (no sharps or flats), C major (no sharps or flats), E major (no sharps or flats), G major (one sharp), B major (one sharp), D/F# (two sharps), and F#/A# (two sharps). The lyrics are written below the notes, corresponding to the chords. The vocal line includes eighth and sixteenth note patterns, and the bass line provides harmonic support.

Em G#m Am C#m C E

way from me  
fool-ish pride      you can-not tell me \_\_\_\_\_ you're so strong...  
wait-ing for you \_\_\_\_\_ to give in...

Just let me ask \_ of you one \_ small thing  
You nev - er real - ly tried or so it seems.  
— this way.      as we have \_ shared so  
I've had much more than my -  
The path is o-ver-grown and

man - y tears.  
self to blame.  
strewn with thorns.      With fer - vor, our dreams we  
I've had \_ e - nough \_ of  
They've torn \_ the life - blood      planned a  
try - ing from \_ your

whole life long  
ev - 'ry-thing  
na - ked eyes,  
now are scat - tered \_\_\_\_\_ on \_\_\_\_\_ the wind... }  
and this time it \_\_\_\_\_ is \_\_\_\_\_ the end... }  
cast a - side to \_\_\_\_\_ be \_\_\_\_\_ for - lorn... }

## Chorus

G  
BAm<sup>7</sup>  
C#m7C  
E

In the terms of en - dear - ment, in the terms of the

G  
B Am<sup>7</sup>  
C#m7C  
ETo Coda G  
B Am<sup>7</sup>  
C#m7

life that you love. In the terms of the years that pass

C  
EG  
BAm<sup>7</sup>  
C#m71  
C  
E

you by, in the terms of the rea - sons why.

2  
C  
EAm<sup>9</sup>  
C#m9

Through the years I've grown to why.

Guitar solo - ad lib.

D<sub>sus</sub>  
F<sub>#sus</sub>A<sub>m9</sub>  
C<sub>#m9</sub>

D<sub>sus</sub>  
F<sub>#sus</sub>F  
A

D.S. al Coda

*Solo ends There's no more com-ing back.*

CODA

G                    Am<sup>7</sup>  
B                    C<sup>#</sup>m<sup>7</sup>

C                    E

years \_\_\_\_\_ that pass you by, in the terms of all

G  
BAm<sup>7</sup>  
C<sup>#</sup>m<sup>7</sup>C  
E

the rea - sons why.

In the terms of en -

G  
BAm<sup>7</sup>  
C♯m7C  
E

dear - ment, in the terms of the

G  
BAm<sup>7</sup>  
C♯m7C  
E

life \_\_\_\_\_ that you love. In the terms of the

G  
BAm<sup>7</sup>  
C♯m7C  
E

years \_\_\_\_\_ that pass you by, in the terms of all

G  
BAm<sup>7</sup>  
C♯m7C  
E

the rea - sons why. \_\_\_\_\_

*Bridge*

Am9

C#m9

Dsus

F#sus

Fun-ny, how — it seems\_ that all \_\_ I've tried \_ to do \_

D  
F#Am9  
C#m9

seemed to make \_ no dif - fer - ence to

D  
F#

you,

*Outro*

Am9

C#m9

at

all.

*Instrumental ad lib. and Fade*D  
F#*Repeat ad lib. and Fade*

# LOST

Words and Music by  
SARAH McLACHLAN

*Slowly, quietly*

*Intro*

Guitar (Capo III): *Em(add9)*  
Keyboard: *Gm(add9)*

*Gmaj7/B Cmaj7*  
*B♭maj7/D E♭maj7*

*D7 Em(add9)*  
*F7 Gm(add9)*

*Gmaj7/B*  
*B♭maj7/D*

*Verse*

*Cmaj7*  
*E♭maj7*

*D7 Em(add9)*  
*F7 Gm(add9)*

*Gmaj7/B Cmaj7*  
*B♭maj7/D E♭maj7*

*D7*  
*F7*

By the shad - ows of the night I go. I

*Em(add9)*  
*Gm(add9)*

*Gmaj7/B*  
*B♭maj7/D*

*Cmaj7*  
*E♭maj7*

*D7 Em(add9)*  
*F7 Gm(add9)*

*Gmaj7/B*  
*B♭maj7/D*

move a - way \_ from \_ the crowd-ed room, \_ that sea of shal - low

*Cmaj7*  
*E♭maj7*

*D7*  
*F7*

*Em(add9)*  
*Gm(add9)*

*Gmaj7/B Cmaj7*  
*B♭maj7/D E♭maj7*

*D7*  
*F7*

fac - es masked in\_warm re-gret.

They don't know how to feel,

they don't know what is\_

## Interlude

Cmaj7  
Ebmaj7D/F#  
F/A      G  
Bb      C  
Eb      D  
F      G  
Bb      C  
Eb      D  
F

lost.  
near.} Ooh, \_\_\_\_\_ ooh. \_\_\_\_\_ Ooh, \_\_\_\_\_

## Chorus

G  
BbC  
EbD  
FCsus2  
Eb sus2G  
Bb

ooh. \_\_\_\_\_

Lost in the dark - ness of a land -

Dsus  
FsusAm7  
Cm7Csus2  
Eb sus2G  
Bb

— where all the hope \_ that's of - fered is. Mem-o-ries of be-ing tak - en by — the hand, -

Dsus  
FsusAm7  
Cm7Csus2  
Eb sus2G  
Bb

— and we are led \_ in - to \_ the sun. But I don't have \_ a hold \_ on what \_ is real, -

Dsus Fsus Am7 Cm7 Csus2 Eb sus2 G Bb

— though we can on - ly try. What is there to give or to be - lieve?

To Coda C E♭ Cmaj7 E♭maj7

D F

Instrumental ad lib.

Em Gm D F C E♭ D F Em Gm D F

Bridge

C E♭ D F Em Gm D F C E♭ D F

I want it all to go - a-way, I want to be a-lone. Sym-pa-thy's

*Em Gm D F C E♭ D F Em Gm D F*

wast-ed on \_ my hol - low shell. I feel there's noth-ing left to fight\_ for, no

## D.S. al Coda

*C E♭ D F Em Gm D F C E♭ D F*

rea-son for a cause.. And I can't hear your\_ voice, and I can't feel you

## CODA

*∅ C E♭ Em(add9) Gm(add9) Gmaj7/B B♭maj7/D*

I want - ed a change, know-ing

*Cmaj7  
E♭maj7**D7 F7 Em(add9)  
Gm(add9)**Gmaj7/B B♭maj7/D Cmaj7  
E♭maj7*

*all I could do \_\_ was try. I was look - ing for some - one... rit.*

all I could do \_\_ was try. I was look - ing for some - one... rit.

# POSSESSION

Words and Music by  
SARAH McLACHLAN

**Moderately**  
*Intro*

*Verse*

Bm7 A/C# E Esus

night is my com - pan - ion and sol - i - tude my guide.

E Esus G Bm

Would I spend for ev - er here and

Esus E Chorus G Bm/F#

not be sat - is-fied?

And I would be the one...

Bm Dmaj9 G

to hold you down, kiss you so hard. I'll take...

Em

Bm/F#

G

Bm

— your breath — a - way. — And af - ter I'd — wipe a - way.

Dmaj9

Em

F#m7

Bm

— the tears.

Just close —

your eyes, —

dear. —

A/C#

Bm

A

Through this to this world — I've stum - bled, so  
night — I wan - der, it's

E

Esus E

Esus E

Bm

man - y times - be - trayed, — try - in' to find — an hon - est word.  
morn-ing that — I dread. — An - oth - er day — of know -

A E Esus E Esus E Esus E

Bm A E Esus E

Esus E Esus E G Bm/F#

Chorus  
Esus E G Bm/F#

Bm Dmaj9 G

— to hold you down, — kiss you so hard I'll take.

Em Bm/F# G Bm

— your breath a-way. — And af-ter I'd — wipe a-way.

Dmaj9 Em F#m7 Bm

To Coda ⊕

— the tears. Just close — your eyes, — dear. — *Instrumental solo*

A E Esus E Esus E Esus E Bm

D.S. al Coda  
E sus E Esus E

A                    E                    E sus E                    E sus E Esus E

*Solo ends*                    In -

## CODA

$\emptyset$  G                    Bm                    Dmaj9

I'll hold you down, —                    kiss you so hard                    I'll —

Em                    Bm/F#                    G                    Bm

— take your breath a - way. —                    And af - ter I'd —                    wipe a - way.

Dmaj9                    Em                    F#m11

— the tears.                    Just close —                    your eyes. —

## WAIT

Words and Music by  
SARAH McLACHLAN

Quietly

Intro Cm

B♭/E♭

Piano score for the intro in C major. The left hand plays eighth-note chords, and the right hand plays eighth-note patterns. The key signature changes to B♭/E♭ at the end.

B♭sus2

A♭6

Piano score showing chords B♭sus2 and A♭6. The left hand provides harmonic support with sustained notes and eighth-note chords, while the right hand plays eighth-note patterns.

Cm

E♭sus2

Piano score showing chords Cm and E♭sus2. The left hand provides harmonic support with sustained notes and eighth-note chords, while the right hand plays eighth-note patterns.

Gm7

B♭sus

B♭

Piano score showing chords Gm7, B♭sus, and B♭. The left hand provides harmonic support with sustained notes and eighth-note chords, while the right hand plays eighth-note patterns.

Verse

§ Cm

B♭/E♭

Un - der a black - ened sky,  
Pressed up a - gainst the glass,  
*Instrumental solo*

Piano score for the verse in C major. The left hand provides harmonic support with sustained notes and eighth-note chords, while the right hand plays eighth-note patterns. An instrumental solo section follows, indicated by a vertical bar line and a dynamic marking.

B<sub>b</sub>sus2A<sub>b</sub>

far be - yond \_\_ the glare - ing street - lights,  
 I found my - self want - ing sym - pa - thy.

Cm

B<sub>b</sub>/E<sub>b</sub>

sleep - ing on emp - ty dreams,  
 But to be con - sumed a - gain, oh, the I

B<sub>b</sub>sus2A<sub>b</sub>/B<sub>b</sub>

Cm

vul - tures lie \_\_ in wait.  
 know would be the death of me.

You lay down be - side  
 There is a love that's in -  
*Solo ends*  
 You know if I leave

me then.  
 her - ant ly giv - en,  
 you now,

You were with me ev -  
 a kind of blind - ness  
 it does - n't mean that I

A♭ Cm E♭/G

- ry wak - ing hour,  
of - fered to de-ceive.  
love you an - y less.

so close  
And in that light  
It's just the  
state I'm in;

I could feel  
of for - bid  
- den joy, oh, I  
I can't be

Chorus  
A♭

Ab/Bb

— breath.  
know I won't re-ceive — it.  
good to an - y - one else like this. {

When all we want-ed was

Cm E♭/G A♭

— the dream, to have and to hold — that pre-cious lit - tle thing.

To Coda ♪

Like ev - 'ry gen-er - a - tion yields . the new-born hope - un - jad -

1 B<sub>b</sub>

Cm

- ed by — the years.

B<sub>b</sub>/C

2 B<sub>b</sub>

D.S. al Coda

- ed by — their years.

**CODA**

∅ B<sub>b</sub>

*Outro*

Cm

- ed by — their years.

B<sub>b</sub>/E<sub>b</sub>

Cm

A<sub>b</sub>

B<sub>b</sub>

**Repeat and Fade**

# GOOD ENOUGH

Words and Music by  
SARAH McLACHLAN

**Freely**

*Intro* A(add9) A

D/A

A

**Moderately**

A5

A7 A7sus

A5

A7 A7sus

**Verse**

A\*

E/A

Hey, your glass is emp - ty; it's a hell of a long - way home.  
Hey, lit - tle girl, would you like some can - dy? Your mom-ma said that it's o - kay.

D/A\*

D/E

A\*

Why don't you let me take - you;  
The door is o-pen, come on out-side.

it's no  
No, I

C♯m D Bm

good to go — a - lone. — I nev - er would have o -  
can't come out to - day. It's not the wind that cracked.

A/C♯ D B/D♯ E Esus E

- pened\_ up, but you seemed so real \_ to me.  
your\_ shoul - der and threw you to — the ground.

Bm A/C♯ D B/D♯

Af - ter all the bull - shit I've heard, it's re - freshing not \_ to see.  
Who's there that makes you so a - fraid.. You're shak-en to\_\_ to the bone.

E D6 Dm

I don't have to pre-tend; she does-n't ex - pect \_\_ it from  
You know I don't un-der-stand; you you de-serve so much more than this.

A                    A7sus                    A\*                    Chorus  
 me.                    Don't tell me I \_\_\_\_  
 So, don't tell me why \_\_\_\_                    have-n't been good  
 he's nev - er been good

F#m                    D                    F#m  
 to you.                    Don't tell me I \_\_\_\_  
 to you.                    Don't tell me why \_\_\_\_                    have-n't been there \_\_\_\_ for you. Just tell me why.  
 he's nev - er been there \_\_\_\_ for you. And I'll tell you that

D                    A\*                    E                    1  
 why                    is noth-ing is good e-nough.  
 is sim - ply not good e-nough.

2                    Esus                    E                    D                    F#m  
 Oh, so just let me try \_\_\_\_                    and I will be good to you.                    Just let me try \_\_\_\_.

D F#m Bm7

and I will be there \_ for \_ you. I'll show you why \_ you're so much more than

Musical notation for the first line of the melody. The key signature is A major (no sharps or flats). The melody starts on A\*, followed by E, then a short melodic line consisting of a dotted half note, a quarter note, and a eighth note. This is followed by a double bar line. The melody continues with a half note (A\*) and a whole note (C#), both with a fermata. The lyrics "good enough" are written below the notes.

A musical score for piano, featuring two staves. The top staff is in treble clef and G major (two sharps), with a measure ending in a double bar line followed by a repeat sign. The bottom staff is in bass clef and G major. Measure 11 consists of eighth-note patterns in both staves. Measure 12 begins with a forte dynamic (ff) and continues the eighth-note patterns.

A blank musical staff consisting of five horizontal lines. In the top left corner, there is a treble clef symbol and two sharp signs (#) indicating the key signature. There are no notes or other markings on the staff.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by a whole note and a melodic line with eighth and sixteenth notes. The bass staff has sustained notes throughout. Measure 12 begins with a whole note in the bass staff, followed by a melodic line in the treble staff with eighth and sixteenth notes, and concludes with a sixteenth-note pattern in the bass staff.

A musical staff with three measures. The key signature changes from D major (two sharps) to F#m (one sharp) and back to D major. Each measure contains a single eighth note.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in common time, treble clef, and A major (two sharps). It features a melodic line with eighth-note patterns and a bass line with sustained notes. The bottom staff is also in common time, bass clef, and A major. It provides harmonic support with sustained notes and eighth-note patterns. Measure 11 concludes with a repeat sign and a double bar line. Measure 12 begins with a bass note followed by a treble note.

F#m

F#m

D

A\*

E

*Chorus*

Bm7

F#m

So, don't tell me why —

he's nev - er been good to you.  
and I will be good to you.Don't tell me why.  
Just let me try —

D

F#m

D

he's nev - er been there — for you. And I'll tell you that why — is sim - ply not  
and I will be there — for you. I'll show you why — you're so much more than

A\*

E

1

2

Repeat ad lib. and Fade

good  
good  
e-nough.  
e-nough.

Oh, so just let me try —

# ELSEWHERE

Words and Music by  
SARAH McLACHLAN

Moderately

*Intro*

Guitar

2

no chord

Verse

Em

D/G

Dsus2

Em

love the time and in - be-tween,

the calm in - side \_ me

D/G

Dsus2

Em9

in the space \_ where I can breathe..

I be - lieve \_ there is a

Em

D/G

Dsus2

Em

dis - tance I have wan - dered

to touch up - on

the years \_ of

\*Vocal written one octave higher than sung.

*MARY*

*Outro* Am

I would like \_\_\_\_\_ to lin - ger here \_\_\_\_\_

Am

— in si - lence. If \_\_\_\_\_ I choose \_\_\_\_\_. —

D

Am

— to, would you un \_\_\_\_\_. —

D

Repeat ad lib. and Fade

- der - stand \_\_\_\_\_ it? Would you un \_\_\_\_\_

## *Chorus*

Chorus

G D C

- ing out, hold - ing in.

Am7 D Em9  


Em/A              D/A              Am7              D  
 - en to no \_\_\_\_\_ one \_\_\_\_\_ else \_\_\_\_\_ but me. \_\_\_\_\_  


Em9 Em/A D/A Am7 D

And I'll de - fend it long as I \_\_\_\_\_ can be \_\_\_\_\_

Em D Am7

left here to lin - ger in si - lence. If \_\_\_\_\_ I choose -

D Am7

— to would — you try — to — un - der - stand?

*Verse*

D Em D/G

I know this love - is pass-ing time, -  
Oh, the qui - et child -

Em G D

love the way — you smile at me. — I love the way — your hands.  
Moth - er, can't - you see I've got — to live my life — the way —

C Em G  
 reach out and hold me near.  
 I feel is right for me?  
  
 C Em G  
 reach out and hold me near.  
 I feel is right for me?

Chorus

D C G D

I  
Might not be right for be - lieve you, but it's right

C Am D

for I, oh. } I

Em Am

— be - lieve — this is heav - en to no

D Em

one else but me. And I'll de -

Am

D

fend it long as I can be \_\_\_\_\_

A musical score for voice and piano. The vocal line starts with a series of eighth notes followed by a tie. The piano accompaniment consists of eighth-note chords. The key signature is A major (no sharps or flats). The vocal part continues with eighth-note patterns and rests.

Em

Am

left here to lin - ger in si - lence. If \_\_\_\_\_

A musical score for voice and piano. The vocal line begins with eighth-note chords. The piano accompaniment features eighth-note chords. The key signature changes to E major (one sharp). The vocal part continues with eighth-note patterns and rests.

D

— I choose \_\_\_ to, would \_\_\_ you try \_\_\_

A musical score for voice and piano. The vocal line starts with eighth-note chords. The piano accompaniment consists of eighth-note chords. The key signature changes to D major (two sharps). The vocal part continues with eighth-note patterns and rests.

Am

D

— to \_\_\_ un - der - stand? \_\_\_

A musical score for voice and piano. The vocal line starts with eighth-note chords. The piano accompaniment consists of eighth-note chords. The key signature changes to A major (no sharps or flats). The vocal part continues with eighth-note patterns and rests.

## CIRCLE

Moderately ( $\text{=}\frac{3}{8}$ )Words and Music by  
SARAH McLACHLAN

Intro Gm7

B $\flat$ dim7

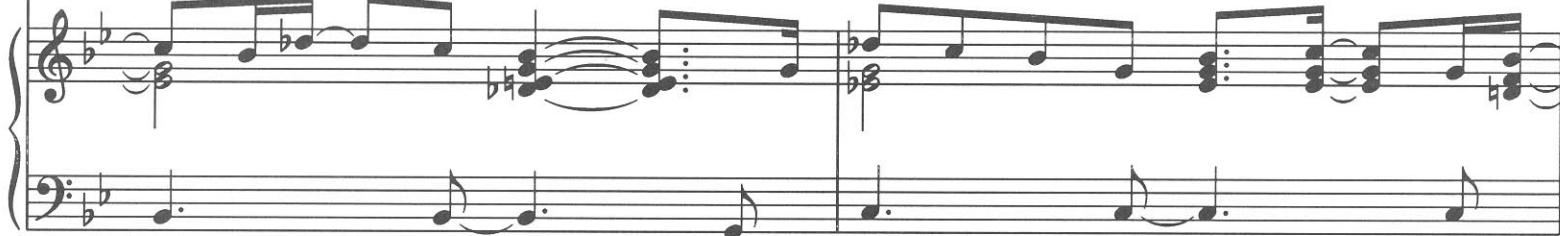
Cm7

1 B $\flat$ /D

2 Gm7

Verse  
GmThere are two \_ of us talk -  
I know too \_ man - y peo -B $\flat$ dim7

Cm7

- ing in \_ cir - cles  
- ple un - hap - pyin a and one of us who wants to \_ leave, \_  
life from which they'd love to \_ flee. \_B $\flat$ /D

Gm

in a world \_ cre - at -  
Watch - ing oth - ers get ev -

B<sub>b</sub>dim7 Cm7

- ed for on - ly us,  
- 'ry - thing of - fered,  
an emp - ty cage that has no \_ key.  
they're wan - ton for dis - cov - er - y.

Gm B<sub>b</sub>dim7

Don't you know - that we're work - ing with flesh\_ and blood  
Oh, my broth - er, my sis - ter, my moth - er, you're

Cm7 B<sub>b</sub>/D Gm

carv-ing out of jeal-ous - y.  
los - ing your i - den - ti - ty.  
Crawl-ing in - to each oth -  
Can't you see - that it's you.

B<sub>b</sub>dim7 Cm7

- er, it's smoth - er - ing  
in the win - dow,  
ev - 'ry lit - tle part of  
shin - ing with in - ten - si - me.  
ty?

Gm

*Chorus*

§ Gm7/C

What kind of love is this that keeps me hang -

B♭dim7

E♭

- ing — on, de - spite ev - 'ry - thing it's do - ing to me? —

B♭

Gm7/C

What is this love that keeps me com - ing back -

B♭dim7

1, 3  
E♭

— for more, — when it will on - ly end in mis - er - y? —

B♭

2 E♭

E♭sus/B♭

- ly end in mis - er - y? —

*E♭sus/B♭*

*E♭/B♭*

*Guitar solo*

The musical score consists of two staves. The top staff is for the guitar solo, indicated by a treble clef and a key signature of one flat. It features a series of eighth-note chords and rests. The bottom staff is for the bass line, indicated by a bass clef and a key signature of one flat. It features a continuous eighth-note bass line. The score is divided into measures by vertical bar lines.

Musical score for piano:

Top Staff (Treble Clef, One Flat):  
Key Signature: B-flat  
Chord: B-flat dim7

Bottom Staff (Bass Clef, One Flat):  
Key Signature: G minor  
Chord: Gm7

Measure 1: Rests (double bar line with repeat dots)

Cm7  
 1 Gm      2 Gm      D.S. and Fade on Chorus  
 Solo ends      What kind of

# MARY

Words and Music by  
SARAH McLACHLAN

**Moderately**

*Intro*

C

F

Dm

G

*Verse*

C

C(add9)

Fmaj7

Dm

Ma - ry walks  
Take her hand;

down to the wa - ter's \_\_\_\_\_ edge  
she will lead you through the \_\_\_\_\_ fire,

Gsus

F/G

C

C(add9)

Fmaj7

and there she hangs her head to  
oh, and find her - self fad - ed,  
give you back hope \_

a shad - o\_w of what she -  
and hope that you don't

Dm

G

\*(C)  
Em7

(C add9)

— once was.  
take too much.She says, "How long have I been sleep-ing,  
Re-spect-ing what is left, she crad-led us. —\* Chords in parentheses are  
played on 2nd verse.

Fmaj7

Dm7

G

F/G

and why do I feel so old?  
Oh, she held us in her arms..Why do I feel so cold? My  
Un -

C

C(add9)

Fmaj7

Dm7

heart is say - ing one thing,  
self - ish in her suf - f'ring,but my bod - y  
she could notwon't \_\_\_\_\_  
un - let der - go." - stand.

Am7

F

G

F/C

C

With trem-bl-ing  
that no one hands\_ she seemed \_ to reach have \_\_\_\_\_  
the up; \_\_\_\_\_ a time \_\_\_\_\_ to

Dm7 G F G

*Chorus*

strang - er's flesh \_ is of - fered.  
cher - ish \_ what \_ is of - fered.

Oh, And } I would be \_\_ the last \_\_  
and }

F C F G F C  
 — to know. I would be \_\_ the last to let it show.

F                    G                    3                    F                    C                    Dm  
 I would be — the last — to go. —  
 3                    8

G  
 C C(add9)  
 Fmaj7  
 Ma - ry walks ...

64

Dm Gsus F G

Oh, — and I would be — the last —

F C F G F C

— to know. — I would be — the last to let it show. —

F G F C Dm

I would be — the last — to go. —

G7 Dm

# FEAR

Words and Music by  
SARAH McLACHLAN

Moderately

*Intro*

The intro section consists of two staves. The top staff is in common time with a key signature of two sharps. It features eighth-note patterns in the treble clef. The bottom staff is also in common time with a key signature of two sharps, featuring eighth-note patterns in the bass clef. The dynamic is marked as *mf*. The vocal line begins with a melodic line starting on F#(add2) and ending on A(add2).

This section starts with a melodic line on B(add2). It then moves to a section labeled '1' with chords D(add2) and E(add2), followed by a section labeled '2' with chords D(add2) and E(add2). The vocal line continues with eighth-note patterns.

*Verse*

The vocal line continues with a melodic line on F#(add2), followed by A(add2) and B(add2). The lyrics "Morning smiles like the face" and "Winter's end promises" are written below the notes. A bracket indicates "(See additional lyrics)". The music then transitions to a new section with a different harmonic progression.

The vocal line concludes with a melodic line on D(add2), followed by E(add2), F#(add2), and A(add2). The lyrics "of a new-born child; innocent" and "of a long-lost friend; speaks to me" are written below the notes. The music ends with a final section of eighth-note patterns.

106

D(add2)/F#

have noth - ing \_ to give.

I have so \_ much\_ to lose.

F#m7

I have noth - ing \_ to give.

D(add2)/F#

Repeat and Fade

We have so \_ much\_ to lose.

*Additional Lyrics*

3. Wind in time rapes the flower  
trembling on the vine  
And nothing yields to shelter it from above.
4. They say temptation will destroy our love  
The never ending hunger  
(But I fear...)



To Coda  $\oplus$ 

A/C#

E

F#sus2

- ter than \_ to fall. —

But I fear

I

have noth - ing \_ to give. *Guitar solo*

1

2

D.S. al Coda  
(with repeat)

CODA

*Outro*

F#m7

# HOLD ON

Words and Music by  
SARAH McLACHLAN

Moderately Fast

Intro      Guitar 6      A♭7sus

Verse \$s Ab

Hold on.  
My love,  
Oh God,

Hold on to your - self,  
you know that you're my best friend..  
if you're out there, won't you hear me?

E♭

for this is gon - na hurt like well.  
You know that I'd do anything for you.  
I know we've never talked before.

A♭7

Hold on.  
My love,  
Oh God,

## CODA



B♭m

D♭

A♭

love the light — that brings — a smile —  
 a - cross — your —

A musical score for piano and voice. The vocal part starts in B-flat minor (Bb m) with a melodic line. It then moves to D-flat major (Db) with a more rhythmic, eighth-note pattern. Finally, it returns to A-flat major (Aflat). The piano accompaniment consists of harmonic chords.

— face.

Continuation of the musical score. The vocal line begins with a single note followed by a rest, then continues with a rhythmic pattern. The piano accompaniment provides harmonic support throughout.

Hold on. — Hold on to your - self, —

Continuation of the musical score. The vocal line includes a melodic line with sustained notes and rests. The piano accompaniment maintains the harmonic structure.

for this is gon - na hurt like — hell.

Continuation of the musical score. The vocal line features a rhythmic pattern with eighth and sixteenth notes. The piano accompaniment continues to provide harmonic support.

You  
My  
Won't you

Hold on to your self.  
let nothing come between us.  
the man I love is leaving.

**E♭**

know that on - ly time \_\_\_\_\_  
love for you is strong \_\_\_\_\_  
take him when he comes \_\_\_\_\_

**D♭**

will tell. \_\_\_\_\_  
and true. \_\_\_\_\_  
to your door? \_\_\_\_\_

**B♭m**

What is it in me that re - fus -  
Am I in heav - en here or  
Am I in heav - en here or

**E♭**

- es to be - lieve \_\_\_\_\_  
am I...  
am I in hell \_\_\_\_\_

**B♭m**

this is - n't eas - i - er \_\_\_\_\_ than \_\_\_\_\_  
At the cross - roads I \_\_\_\_\_  
at the cross - roads I \_\_\_\_\_

D<sub>b</sub>

1

the — real —  
am — stand —  
am — stand —

thing?  
ing.  
ing?

*Chorus*F<sub>m</sub>A<sub>b</sub>

So, now you're sleep-ing — peace - ful.

D<sub>b</sub>E<sub>b</sub>F<sub>m</sub>

lie a - wake -

and — pray

that you'll be strong -

to -

A<sub>b</sub>D<sub>b</sub>E<sub>b</sub>

mor-row

and — will

see an-oth - er day.

And we — will

## *Interlude*

D $\flat$

a smile \_\_\_\_\_

A $\flat$

a - cross \_\_\_\_\_ your \_\_\_\_\_ face.

The musical score consists of three staves. The top staff is for the voice, starting in D $\flat$  major. It features a melody with eighth and sixteenth notes, accompanied by a piano part below it. The middle staff is for the piano, showing harmonic chords and bass support. The bottom staff is also for the piano, providing harmonic context with sustained notes and rhythmic patterns. The lyrics "a smile \_\_\_\_\_" and "a - cross \_\_\_\_\_ your \_\_\_\_\_ face." are written below the vocal line, with the piano parts continuing beneath them.

D.S. al Coda

## ICE

Words and Music by  
SARAH McLACHLAN

*Slowly, gently flowing*

*Intro* Guitar (Capo I): Em

Keyboard: Fm

*S Verse*

Em

Fm

ice is thin. Come on — dive in — un - der - neath my lu - cid skin. The cold.  
think you wor - ried for - me then; the sub - tle ways that I'd — give in, — but I —  
I don't like your trag - ic sighs — as if your god — has passed you by. — Well, hey

D(add9)  
Eb(add9)

Cmaj7  
Db maj7

B7sus  
C7sus

Dm E♭m

1 Esus Fsus E F

2 Esus Fsus

no chord

D.S. al Coda

Well,

CODA Em Fm

Cmaj7 D♭maj7

B7sus C7sus

to stay. On ly a fool's here.

Em Fm

Cmaj7 D♭maj7

B7(no3rd) C7(no3rd)

to stay. On ly a fool's here... .

rit.

Em  
Fm

Hours pass, days pass, time stands still.  
Tied down to this bed of shame, you  
angels speak with jilt-ed tongues. The

Light gets dark and dark-ness fills my  
tried to move a-round the pain. But oh,  
ser-pent's tale has come un-done. You

D(add9)  
E♭(add9)Cmaj7  
D♭maj7B7sus  
C7sus

se - cret  
your  
have no  
strength

heart,  
soul  
for - bid - den.  
is an - chored.  
to squan-der.

1 Cmaj7  
D♭maj7B7sus  
C7susEm  
FmCmaj7  
D♭maj7B7sus  
C7susCmaj7  
D♭maj7B7sus  
C7sus2,3  
I

The on - ly com - fort is the mov-

Em  
FmCmaj7  
D♭maj7B7sus  
C7sus

- ing of — the riv - er.

You en - ter in - to me — a

Em  
FmCmaj7  
D♭maj7B7sus  
C7sus

lie up - on your — lips.

Of - fer what \_ you can, — I'll take —

Em  
FmCmaj7  
D♭maj7B7sus  
C7sus

To Coda ♀

— all that I can get.

On - ly a fool's — here ....

## Bridge

Em  
FmB7  
C7

The musical score for the Bridge section begins with a treble clef staff. A vertical bar line is followed by a repeat sign and a double bar line. The bass clef staff follows, also with a vertical bar line, repeat sign, and double bar line. The music consists of eighth and sixteenth note patterns, with some notes tied across measures.

# ICE CREAM

Words and Music by  
SARAH McLACHLAN

Moderately Fast ( $\text{♪} = \text{♩}^3\text{♩}$ )

*Intro*

Sheet music for the intro of "Ice Cream". The key signature is A major (two sharps). The time signature is 3/4. The vocal part starts with a sustained note followed by eighth notes. The piano part consists of chords in A major, Bm7, and E major.

Sheet music for the first verse of "Ice Cream". The key signature changes to D major (one sharp). The vocal part begins with a sustained note followed by eighth notes. The piano part includes a melodic line in the right hand and chords in A major, Bm7, and E major.

Sheet music for the second part of the verse of "Ice Cream". The key signature changes back to A major (two sharps). The vocal part continues with eighth-note patterns. The piano part includes a melodic line in the right hand and chords in A major, D major, Bm7, and Esus2.

*Verse*

Sheet music for the full verse of "Ice Cream". The vocal part includes lyrics: "Your love is bet - ter than ice choc -". The piano part provides harmonic support with chords in D major, E major, and F#m7.

\*Vocal written one octave higher than sung.

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Bm7 E D.S. al Coda

This section contains three staves. The top staff starts with a Bm7 chord. The middle staff begins with a dotted quarter note followed by two eighth notes. The bottom staff starts with a half note. The section ends with a repeat sign and the instruction "D.S. al Coda".

CODA Φ A/C# D A/E

Do do do do do — do — do.

This section is labeled "CODA" and includes lyrics "Do do do do do — do — do.". It features a treble clef, a key signature of two sharps, and a bass clef. The music consists of two staves, with the second staff continuing from the first.

F♯m A

Do do do

This section starts with a F♯m chord. The lyrics "Do do do" are provided. The music continues with a treble clef, a key signature of two sharps, and a bass clef, featuring two staves of music.

Bm7 E Repeat and Fade

do do do — do —

This section starts with a Bm7 chord and lyrics "do do do — do —". It then transitions to an E chord. The final instruction is "Repeat and Fade". The music consists of two staves, with the second staff continuing from the first.

D                    A/C#                    Bm7                    E

cream,  
'late,

bet - ter      than      an - y - thing

A/C#                    D                    Bm7

else      that      I've      tried.

Your  
Oh,

E                    F#m7                    D                    A/C#

love      is      bet - ter      than      ice ——— cream.  
choc - late.

Bm7                    E                    D

Ev - 'ry - one      here      knows      how      to      fight.  
cry.

Bm7

And it's a

*Chorus*

F#m

E

Bm7

long

way

down.

3

F#m

E

It's a long

way

Bm7

F#m

down.

It's a long

3

100

E                      Bm7                      D                      A/C#

way                  down                  to                  the                  place                  where                  we

D                      A/C#                      F#m                      To Coda ⊕

start - ed              from. —

Interlude

A                      Bm7

E                      A

# PLENTY

Words and Music by  
SARAH McLACHLAN

Moderately

Intro Gm

F/G

Play 4 times

The intro section consists of four measures. The first measure is a Gm chord with a bass line. The second measure is an F/G chord. The third measure is a Gm chord. The fourth measure is an F/G chord. The key signature is B-flat major (two flats).

Verse

Gm

F/G

I looked in - to your \_\_\_\_\_ eyes;  
I used to think my \_\_\_\_\_ life

Gm

they told me plen - ty, I al - lone -  
was of - ten emp - ty,

F/G

Gm

read - y knew.  
space to fill.

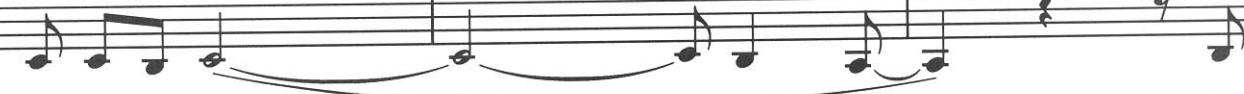
You  
You

2 Cm

8

F/G

nev - er      felt —      a      thing, —  
hurt me      more      than I      ev - er      could have      i - mag - ined,  
so —      soon —  
you

Gm F/G  

  
 for - got - ten all \_\_\_\_\_ that you do.  
 made \_\_\_\_\_ my world \_\_\_\_\_ stand still.

Gm E♭

In more \_\_\_\_\_ than \_\_\_\_\_ words I  
And in \_\_\_\_\_ that \_\_\_\_\_ still - ness

Piano accompaniment (right hand) and bass line (left hand) are provided below the vocal line.

F/G

tried to tell you.  
there was a freedom

Gm

The more \_\_\_\_\_ I \_\_\_\_\_  
I nev - er \_\_\_\_\_

E♭

F/G

tried.  
feltI failed.  
be - fore. }

I would \_ not \_

*Chorus*

E♭

B♭

C7

let my - self be - lieve \_\_ that you \_\_ might \_\_\_\_\_ stray.

And I would stand - by you \_\_ no mat - ter what \_ they'd \_\_

C7

E♭

— say,

I would.

I thought I'd

be \_\_ with you \_\_ un - til \_

# FUMBLING TOWARDS ECSTASY

Words and Music by SARAH McLACHLAN  
and PIERRE MARCHAND

Moderately flowing

Intro

E♭m

B♭m

A♭

B♭m

Verse

E♭m

B♭m

A♭

All the fear has left me now. — I'm not frightened

B♭m

E♭m

B♭m

an-y-more.

It's my \_ heart. that pounds be-neath my flesh. —

A♭

B♭m

E♭m

It's my \_ mouth that push - es out this breath. —

Bbm

Ab

Bbm

*Chorus*

§ Ab

D♭

Ab

And if I shed a tear, I won't cage it.

I won't fear —

Bbm

G♭

Ab

D♭

G♭

love.

And if I feel a rage, I won't deny it.

## To Coda ♩

Ab

Bbm

D♭

I won't fear — love.

Ab

Verse  
E♭m

mdt

Com-pan-ion to our

B♭m

Ab

B♭m

de-mons,

they will dance

and we will play

with

E♭m

B♭m

Ab

chairs,

can - dles — and clothes,

mak-ing dark-ness

in the —

B♭m

E♭m

B♭m

— day.

It will be eas - y —

to look in or out, —

**A♭**  
*up - stream or down,*  
**B♭m**  
*with - out a thought.*  
**D.S. al Coda**

CODA

*Guitar solo*

B♭m                    E♭m                    B♭m                    A♭

love.

{

8

8

8

8

1 B♭m                    2 B♭m                    Bridge  
 Solo ends      Peace      in the strug-gle      to find.

## Chorus

Ab

Db

Ab

And if I shed a tear, I won't cage it.

I won't fear —

Bbm

Gb

Ab

Db

love.

And if I feel a rage, I won't de - ny it.

Ab

Bbm

Gb

Ab

I won't fear — love.

I won't fear —

Bbm

Gb

Ab

Repeat and Fade

Gb

love. —

I won't fear — love. —

Vox Ben's Song I will not forget you Path of Thorns  
Lost Drawn to the Rhythm Possession Wait Plenty  
Good Enough Many Elsewhere Circle Tie Hold on  
Ice cream fear Fumbling Towards Estasy



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